273 I6$_5$.

OF THE PRINCIPLE OF MUSICAL EXECUTION.— Do the modern musical performers really believe that the supreme law of their art is to give every piece as much high-relief as is possible, and to make it speak at all costs a dramatic language? Is not this principle, when applied for example to Mozart, a veritable sin against the spirit —the gay, sunny, airy, delicate spirit—of Mozart, whose seriousness was of a kindly and not awe-inspiring order, whose pictures do not try to leap from the wall and drive away the beholder in panic ? Or do you think that all Mozart's music is identical with the statue-music in *Don Juan?* And not only Mozart's, but all music?—You reply that the advantage of your principle lies in its greater *effect.* You would be right if there did not remain the counter-question, " *On whom* has the effect operated, and *on whom* should an artist of the first rank desire to produce his effect ?[>}] Never on the populace! Never on the immature! Never on the morbidly sensitive ! Never on the diseased *I* And above all—never on the *blase* |

166.

THE MUSIC OF TO-DAY.—This ultra-modern music, with its strong lungs and weak nerves, is frightened above all things of itself.

167.

WHERE Music is AT HOME.—Music reaches its high-water mark only among men who have not the